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The Members' Magazine of The Jefferson Public Radio Listeners Guild

September 2010

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Craterian Performances presents The Afaria String Quartet, winner of the 2008 Concert Artists Guild International Competition, on September 11th, 7:30 pm (see Artscene p. 28 for details).



The Eugene Symphony performs "Pictures at an Exhibition" on September 24th at the Jacoby Auditorium, Umpqua Community College in Roseburg. Pictured here, Danail Rachev, Music Director & Conductor (see Artscene p. 28 for details).

PHOTO COURTESY EUGENE SYMPHONY



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ON THE COVER

Twenty times a day a trash truck arrives in this Thai dump with new garbage. The first truck arrival means the start of another day, picking through the trash to find plastic bags, bottles or other recyclables.

PHOTO BY FRED STOCKWELL

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JEFFERSON

MONTHLY

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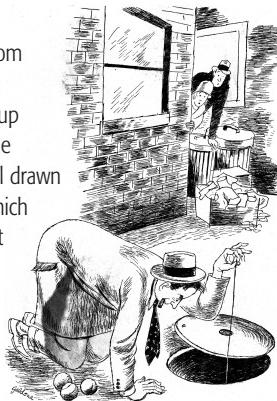
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In the Oregon Shakespeare Festival's production of *Pride and Prejudice*, Elizabeth (Kate Hurster, right) is troubled when Mr. and Mrs. Gardiner (Michael J. Hume, Robin Goodrich Nordli) suggest a visit to Mr. Darcy's estate.

PHOTO BY DAVID COOPER

Editor's note:

Fear not, Scott Dewing and Inside the Box will return in October.

PETS

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Tuned In

Ronald Kramer

A Week in American Journalism

Two major events occurred during the week before my deadline for this column. An articulate, plain speaking public servant in rural Georgia, Shirley Sherrod, was unjustifiably publicly vilified and NPR news analyst, Daniel Schorr, passed away.

Schorr would likely have shuddered at thinking his death was either a major event or worthy of much public attention. He was, after all, a working journalist for 64 years who covered, rather than made, news. The last surviving member of the legendary news team assembled by CBS journalistic icon Edward R. Murrow, Schorr made headlines when he first covered major elements of the Watergate story and subsequently found himself on Richard Nixon's "enemies list." After a distinguished career

at CBS, and a fling as both a teacher and founding figure of CNN, Schorr joined NPR in 1985 as Senior News Analyst, a position newly created for him. The recipient of our nation's highest awards for journalistic achievement, Schorr devoted the past 25 years to interpreting news events for NPR listeners, analyzing our world through the contents of his self-described understanding of himself as a "human history book."

Listeners loved his work; politicians and journalists deeply respected it.

Schorr, born Tchornemoretz, was the son of Russian Jewish immigrant parents. Shirley Sherrod's story is no less humble. Sherrod grew up black, in a small, rural Georgia town and lost her father to a racist killing when she was 17. She found her path, secured an education, labored in the civil rights movement, and eventually wound up trying to help poor families like her own by working for the U.S. Department of Agricul-

ture as its Director of Rural Development for Georgia. When called upon as a formal speaker, she told of that journey using a fairly standard speech in which she described how she learned to forgive those who had wronged her family and tried to help other families confronting similar challenges. While it was suggested, at the time of President Obama's election, that the nation had entered a post-racial age, that hardly seems to be the case. Sherrod, however, seemed to really typify Americans who had successfully made that transition. For all but those in her immediate orbit, she seems to have been a pretty obscure individual – until conservative blogger Andrew Breitbart secured a recording of her during a recent speech which had been selectively edited it to

“
It was a world in which dogged insistence upon reporting fact was the guiding principle. We are gradually losing that – and Schorr’s death extinguishes one more voice committed to that work.

make it appear that she continued, as a federal employee, to harbor racist sentiments, which she had consciously allowed to affect her judgment about her work.

Journalism, as a profession, is a relatively new element of the human experience. Until 19th century technological improvements made mass communication vehicles, like newspapers, a practical reality, there was no formal training program for people who sought to work as "reporters." Early radio borrowed news personnel who had been trained "on the job" and, thus, borrowed its news programming from newspapers both in content and principle. It was the international tensions leading to World War II that sparked radio's aggressive entry into newsgathering and reporting, forcing broadcasters to establish standards and principles for such work. As the newspaper industry evolved from the partisan rag-tag

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One Man's Peace Corps

By Janet Eastman

... he discovered almost 400 Burmese refugees picking through the garbage for food scraps to eat and plastic bottles and other recyclables they could turn in for money.

Photographer Fred Stockwell was not equipped to save the life of a little girl. Or care for hundreds of other refugees barely existing in a Thai garbage dump. He left a relaxed life in Ashland to retire to a place where his nest egg would last longer. How could he know that his plans to take pretty pictures and drink tea with expats would be interrupted by endless tragedy and one tiny girl named Song?

It has been a strange route from Stockwell's hometown of London to his adopted city of Ashland to, as of January 2008, the

mucky dumps outside of Mae Sot, on the western Thai/Myanmar border. The restless man who started the journey has changed along the way. Little in his life now happens for pleasure.

He once treasured imported cars and summers on Florida beaches. Now he uses his limited resources to give away boots and bandages. He was credited with building the sport of paragliding in the U.S. Now, he uses his ingenuity to maximize the efforts of well-intended volunteer groups to meet the needs of children running from a malicious Burmese military. And that glamorous Ash-

land career of his, taking photographs to promote cities to tourists, has found a new subject to focus on: babies living in garbage.

But Stockwell is no hero. He's been married more times than he'd like to admit. He loses his temper if he sees waste. And when he's completely spent by the huge amount of work he's taken on, he retreats to a beach resort in Southeast Asia. One, preferably, with more reliable Internet service than in Mae Sot so he can send emails, contact his American friends using Skype and hear what he's missing.

In response, he'll tell them about the remarkable medical recovery of Song, whom he calls his "Number One Daughter." Or about new purple blankets he gave to people in rags. Or about the progress he's making herding kids into makeshift classrooms to learn to read, write and keep themselves clean. This man, who dropped out of school at 13 and never had children of his own, sees education as the way out for some of these barefoot innocents born and raised in the stuff we throw away.

Knowing Fred Stockwell as many did in Ashland, it seems odd to hear him say: "You can make a difference. You have control of how much you can contribute. Look around and see where you can help."

Because if he can say that and mean it, than we all could.

Who is Fred Stockwell?

Stockwell, 65, never intended to start his own private Peace Corps. He had a nice life as an aerial photographer in the Rogue Valley. City hall and chambers of commerce staffs loved the way he could capture a downtown street, a colorful fair, a boat race, and make that scene look so inviting.

"Fred's images convey a feeling of Ashland ... a sense of the typography of the land and how connected we are to the mountain ranges surrounding our valley," says Sandra Slattery, executive director of the Ashland Chamber of Commerce. "They are the kind of images that make you want to find your place in them."

When Stockwell walked the Ashland Plaza, everyone seemed to know him. He has respect. And complete control over his life.

Then in 2007, he and his wife divorced, divided their assets and went their separate ways. She stayed in the old farmhouse she



Fred Stockwell takes Song to a medical clinic after discovering her burning with fever in a thatched hut in the dump in August 2008.

PREVIOUS PAGE: Song (in the middle) with a hooked knife she uses to drag garbage around in the dump to find plastic bags, bottles and other cast offs to recycle. (Photo taken in 2009 by Fred Stockwell).

worked so hard to remodel and landscape. Stockwell moved into a rental closer to town. He had time to think of his next plan.

Stockwell always had a plan of action. That's what kept the boy with undiagnosed attention deficient disorder and dyslexia from finishing junior high. "I have no formal education, but I'm a quick study," he says. "I couldn't read and write, but I ran businesses."

He was resourceful, all right, but too much of a vagabond to hold a job. He tried, though, working as a chimney sweep, in a butcher shop, in construction. He had a stint at a London electronics manufacturing company. One day, when the man in charge of a complicated machine didn't show up for work, Stockwell demonstrated how to operate it to the owner and visiting VIPs. He was instantly promoted.

But that didn't last. "One day I was working on a lathe, looking through a glass window at the owners and I realized I was on the wrong side of the glass," Stockwell recalls. "That was it. I was out of there." Since then, he says, he always tries to figure out which side of the glass he's on: Is he making the orders or taking them?

After a lot of quits and starts, his mother

told him that the best education he was ever going to get was if he traveled. So, in the hazy days of 1960s, when freedom and journeys to faraway lands were the top prize, the teenage Stockwell set off. He explored Australia in an old station wagon. "When you're young and don't have particular skills, you learn how to survive," he says.

In Tasmania, he fixed steel riggers and then worked the docks of New Zealand, loading and unloading ships. He drove a bus from Istanbul to Afghanistan, catering to "the odd lot that traveled that way: hippies, freaks and tourists." He sold luxury cars in Iran. "I saw the poverty, suffering, injustice, corruption and everything that goes with the life," he says. "Nothing much has changed there."

Decades rolled away and he found himself in Africa, making money as a paragliding pioneer. He performed tandem flights behind jeeps, launched off beaches and showed that the new sport delivered thrills. In 1988, he met a paragliding manufacturer who sold him the right to sell equipment in the U.S. and the 43-year-old set off to conquer a new continent.

He steered his VW van to every hang-gliding launch site on the West Coast, finally

settling at Point of the Mountain outside of Salt Lake City. There, he started a successful school, sold equipment, licensed trainers, helped establish FAA-accepted safety rules and founded the photo-driven magazine *International Para Glider*.

He received awards from the National Aeronautic Association and the U.S. Hang Gliding and Paragliding Association for his contributions to un-powered flight. In England, Prince Philip, Prince Andrew and Sarah Ferguson presented him with the Tiger Club medallion for enterprising aviation at the Royal Aero Club. He was flying high.

During a winter break in Florida, nursing knees that took a pounding with each landing, he noticed that wealthy homeowners were paying a lot to buy English antiques. He'd grown up with what he called "old brown furniture" and knew he could buy crates of it in the U.K. for next to nothing. He flew across the Atlantic, filled a container and resettled in Rogue River in 1994 near his new wife's family. An antiques company was born.

In 2001, when everyone interested in antiques had them, Stockwell stopped his thrice-yearly buying trips to England, rented out the antique store, sold the magazine and moved to Ashland. "I was starting all over again," he says.

He'd been experimenting with aerial photography while paragliding. His next idea was to make a living with it. He hired a pilot, hung out of open airplane doors, surveyed the land and took his best shot. Turns out, he's good with a camera.

Not so with Cessna engines. In January 2007, pilot Donald Karpen crashed landed his plane in a snowy field south of Chemult with Stockwell onboard. Neither was hurt, but Stockwell's reputation soared when a front-page story in the Ashland Daily Tidings reported that he took photos as the plane was falling to the earth.

"I've been very lucky in life," Stockwell says, years later. This statement doesn't refer to surviving the crash, but much more. "My life has been about bouncing from one place to another and meeting people. Without them, I would have amounted to nothing."

Through a shared interest in vintage motorbikes, Stockwell met Ashland resident Ron Rezek, an industrial designer and the only friend who has visited Stockwell in Thailand.

"Fred has always been gregarious and looking for a project," says Rezek. "When I



TOP: Burmese refugees wait out the rain under shelters at the dump. They cover themselves and build shelters out of discarded materials. **Bottom:** These girls have spent their childhood looking for plastic bags to recycle. When they are older, they can ride a bike to the recycle center to get a few baht for a day's work. Notice one girl has boots, the other doesn't. Everything they are wearing, except for the boots, they found in the dump. They try hard to keep clean but it's nearly impossible.

PHOTOS BY FRED STOCKWELL

first met him in 1995, he was restoring a Vincent motorcycle and an Austin Healey car. Now, his projects involve bringing immediate help to impoverished people, arranging visits to clinics, finding food and improving the lives of people who have no one advocating for them."

If Stockwell had a slogan to sum up his work, it might sound like what he always says, "A small amount of help at the right time can go a long way."

Fred Saves Song

It was August 2008 and Stockwell had been living full time in Thailand for only eight months. But he became well known early on

as the Englishman with a stubby Suzuki Samurai truck who stumbled upon a trash dump a few miles outside of Mae Sot. There, he discovered almost 400 Burmese refugees picking through the garbage for food scraps to eat and plastic bottles and other recyclables they could turn in for money.

These refugees fled the drugs, land mines, slave camps, genocide and civil war of Burma, most recently known as Myanmar. They arrived through the jungle, on bridges or boats, with no money or food, carrying their sick. They are mostly from the Burmese Karen State, a hill tribe that has been targeted by the military government ever since the Karen aided the British in WWII.

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Jefferson Almanac

Madeleine DeAndreis-Ayres

Thanksgiving

Our son's truck was stolen last fall. He and his sister live together in Eureka and attend College of the Redwoods. They both have jobs and juggle classes, work and social lives. Losing the truck put a crimp in their style, a hitch in their giddy-up not to mention it was a real buzz kill.

When your vehicle is stolen, a tidal wave of stuff to do descends and none of it will result in the getting back of said vehicle. But you have to do it anyway. You have to notify the police. They are nice and they take down numbers and descriptions and give you numbers in return, but none of it guarantees the return of your vehicle. You notify the insurance company and they find the guy in the company with the most lugubrious voice to handle your "case" and the upshot of the "case" is that your vehicle is too old to even bother with comprehensive insurance so, sadly, you won't get any financial compensation for the loss. Never mind you just bought new tires for the truck and that you had hundreds of dollars worth of school books, tools and a stereo in the truck...none of that is covered. And yes, you did check your parent's Homeowners Policy and nothing is covered even under that. If you lost your pet armadillo or your grandmother's antimacassar, that would be covered but school books? Sadly, no.

You live and learn. You slump your shoulders appropriately when your incredulous parents ask why you left your graphing calculator in the vehicle and you take humble responsibility for not toting your forty-pound Statistics book out of the car after every class. You shoulder your remaining books and take the bus to school and endure a kind of humiliation when you make arrangements for your employer to pick you up for work on a Saturday. You get a bike, which is what you always intended to do

anyway, and learn firsthand what it means to ride across town to meet Grandpa for 8:30 Mass on a bike stuck in high gear.

You really want to throttle the meth freak who stole your truck but you can't and, what's more, you shouldn't...but still you have fantasies about finding the thief and the truck and exacting the kind of justice Odysseus exacted on the Cyclops after the brute ate his best men.

So it's hard when your mom calls you up and tells you what advice someone else gave her about your stolen truck and the thief. It seems she told a friend about your troubles and the friend was appropriately sympathetic but then he said that rather than have fantasies about finding the thief and blinding him you

should...now sit down son and listen carefully, you should "pray" for him. Your mom's voice is tinged with skepticism as she says this but you can tell she's trying hard to be serious. You laugh just a little because this is the same mom who last week described in great detail what she'd like to see happen to the thief should he ever be brought to justice. Words like "Gitmo" and "water boarding" were used and you would swear on a stack of bibles she never mentioned "prayer" once.

So she tells you to pray for the guy. And she says she's going to try to pray for him too, because—even though it makes the bile rise in your gut to admit it—a guy who runs around stealing from other people, is a guy in trouble and a guy in need of prayer.

The weeks fly by and the bus isn't so bad and the bike is kind of fun and it's Thanksgiving and your cousin's beautiful wife is driving you to a family dinner in a neighboring town. As you pick up speed on Highway 101, what should pull out in front of your cousin's car—heading quite possibly

CONTINUED ON PAGE 11



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Theater and the Arts

Molly Tinsley

Reality Check

Shakespeare's *Henry IV, Part One*, is really the story of the future Henry V, Prince Hal. Early scenes find the youth consorting with a gang of low-lifes, ignoring his royal responsibilities. By the end, he has reconciled with his father, helped win a civil war, and exhibited humane forethought in disposing of one of the rebels. In his journey from wastrel to wise warrior he must redefine his relationship to three men: the "corrupter of youth," Falstaff; the troubled King; and the rebel star, Hotspur. Meanwhile the play's director must grapple with the volatile mix of all four.

The unabashed proponent of pleasure, Falstaff is one of those Shakespearean characters who seems to draw on a secret power source apart from his creator's verbal blueprint, and his energy can unbalance the play. King Henry, by contrast, is "shaken," and "wan with care" from the start. How do you portray energization and still compel respect and interest? Then where are the reassuring moments in Hal's scenes that signal his progressive maturation? Penny Metropulos's production, onstage in the Elizabethan Theatre through October 9, answers these questions pragmatically, going with what works minute by minute, scene by scene—relying for unity on a gritty realism that could make a Shakespeare traditionalist cry "uncle." In the end, this choice almost allows Hotspur to run away with the show.

We first meet Hal (John Tufts) climbing out of bed, followed by a nameless wench (Nell Geislinger), who resembles walking death, and Falstaff (David Kelly). The three relieve themselves in a chamber pot, the wench uses Hal's shirt to wipe herself, and though he sniffs the shirt suspiciously, Hal puts it on. Undoubtedly, that's how things were back then. And foregrounding the louse-ridden grunginess of Falstaff's milieu serves from the start to dampen its appeal.

Kelly furthers Falstaff's deflation by choosing restraint over "larger-than-life" in his performance. He is wheedling with the Prince rather than boisterous, sly rather than hilarious. Instead of being heroically anti-heroic, this Falstaff is a shade detached, as if he were playing himself rather than being himself, and doing so tongue-in-cheek. His abuse of Hotspur's corpse may recall the severed heads on poles that bedecked London Bridge in Elizabeth I's day, but it again reduces Falstaff in modern eyes.

Richard Howard's Henry seems truly worn out: he is burdened by guilt over his usurpation of Richard II's crown and betrayed by the same rebels who helped him pull it off. Making it worse, the son who might redeem him is stained with "riot and dishonor." Henry's exhaustion is altogether understandable, yet it makes it difficult to imagine this king ever stealing the popular heart in the first place.

In an effort perhaps to energize his corner of the play, Metropulos gives a surprising twist to the central confrontation when Henry confides to his son the cunning strategy he devised to create his own charisma. First she breaks for intermission right before this scene, leaving Hal zonked out on the tavern stairs. Then at some point during the interval, apparently Hal gets himself up to bed, and the King reaches the end of his rope. For as lights go up on the second half, the King comes barging into Hal's room in a fit of rage, yanks him out of bed, and starts throwing him around so vehemently we fear Tufts will fly off the upper stage.

This choice certainly illustrates the connection between feelings of impotence and violent behavior, but it puts Tufts' Hal in a strange spot. Tufts has been charting a psychological course for Hal from his first soliloquy, in which the Prince delineates his own political strategy as if it were just occurring to him: he will continue for

a while in his misbehavior and thereby play foil to the new, reformed persona he senses on the horizon. Later, in the big tavern scene that precedes the intermission, this recently unearthed intention becomes conviction. Not only will Hal banish Falstaff, he claims he already does.

But Tufts is not permitted to launch the new Prince Hal from this moment. He does vow in the next breath to return the money Falstaff stole and head for the Court to assume his responsibilities, but remember, Metropulos has him so drunk that he passes out tavern stairs as he speaks. And the next we see of him, he is literally being brow-beaten by the King. Thus when he asks his father to pardon his waywardness, he appears to be blurting promises out of fear rather than sharing the gameplan he's had in mind for his future!

Hal's wobbly arc, as realistic as it may be, gets trumped by the unwavering trajectory of Hotspur's. As the "other Henry" Kenerly is bionic, unflinching, almost pathologically fearless. He's positive he's right and doesn't give a damn what his father's allies think of him. He might be scary and repellent if he weren't so often funny. Lady Percy (the marvelous Christine Albright) is his twin in spirit and their scenes together crackle with intensity, inviting comparisons to the pathetic, ghostly groupie who silently tags along after Hal. And while Hal is cowering before his enraged father, Hotspur is mocking the messianic Glendower mercilessly.

When Hotspur and Hal meet in battle, an encounter much-anticipated by both, Hal finally comes into his own at a sobering price. The delight of boyish rough-housing soon becomes deadly. Before he dies, Kenerly allows Hotspur's heroic bravado to slip, revealing a flash of despair. Then Tufts' more complex Hal seems to realize they have both been had—his enemy might have made a worthy friend—and bends to kiss him good-bye.

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan's Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.

Tuned In From p. 5

efforts of the late 19th century, the American press gradually began to operate under what came to be known as the "social responsibility theory" of the media. While acknowledged as private businesses designed to produce profits for their owners, media organizations operated under a self-imposed standard that called upon them to act in socially responsible ways. Among the elements of that rubric was a commitment to bi-partisan conduct and a dogged insistence upon accuracy. The bromide "if your mother tells you she loves you, check it out," reflected the mindset of those journalists.

Murrow's CBS led the way and produced a volume of standards and principles. For example, in World War II America, in their zeal to clearly distinguish between news reporting and news interpretation, the radio networks struggled with the ambiguity between the role of a "news commentator" and a "news analyst." CBS wrote an exhaustively detailed explanation and, fifty years later when I was seeking a codified set of standards under which JPR News might responsibly operate, it was the CBS standards of the 1940s that were the most relevant and helpful in a world in which serious journalism was increasingly under challenge.

That's the world in which Daniel Schorr evolved from a 12-year old who, witnessing an accident, gave an account of the event to the *Bronx Home News* and found his life's calling. It was a world in which dogged insistence upon reporting fact was the guiding principle. We are gradually losing that – and Schorr's death extinguishes one more voice committed to that work.

And what is replacing it? Andrew Breitbart is a blogger, not a reporter. Having released an unfairly edited video of Sherrod, an unrepentant Breitbart defended his action by essentially saying "It's no worse than what the other guys do." Observing the decline of American journalism, President Obama said: "If the direction of the news is all blogosphere, all opinions, with no serious fact-checking, no serious attempts to put stories in context, that what you will end up getting is people shouting at each other across the void but not a lot of mutual understanding."

It was quite a week in American journalism – and not one in which our democracy became stronger.

Ronald Kramer, Executive Director

Almanac From p. 9

to a turkey dinner, too—but your old familiar pick-up truck. Sure it has different license plates, but you recognize it immediately and call the police who speed to the rescue, pull the truck over and do indeed determine—through the matching of VIN numbers—that the little truck is yours.

There's a kind of victory thrill regaining possession of your truck and watching some hapless loser get handcuffed and thrown into the back of a cop car. For two months you have been stewing over this loss and, yes, trying to pray with a pure heart for the thief who so inconvenienced you—and here, on Thanksgiving Day, your truck is returned to you. Kind of a miracle, yes, but don't make too much of it and risk the naysayers who insist on it all being a lucky coincidence

that you just happened to spy your stolen truck in the highway throng of Thanksgiving Day traffic.

If nothing else, it's a cautionary tale and as a young man, you are just beginning your own life story. God willing, you will have a long and interesting life. Your mother has a suggestion for the title of this chapter. She suggests, "Even if it makes your blood boil to do so, Pray." There's a reason she never got hired to write slogans. But still, it's good advice.

Madeleine DeAndreis-Ayres is a writer wandering around her house pondering the empty nest. She notices things aren't nearly as messy and that makes her pause.



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Recordings

Eric Alan

Life and Magic

I've felt the life and magic within recorded music for a lifetime. As a kid I first wore out my copy of Creedence Clearwater Revival's *Cosmo's Factory*, alongside other seminal discs. I sought refuge in the vinyl grooves when childhood times were tough, and celebrated better times with music as a soundtrack. College was a musically formative place—scientific school though it was—and it sent me on a professional path into the music business. The first time I set foot in a recording studio was before I graduated, with a band I then managed, nearly thirty years ago.

Over the course of those thirty years, I've had the opportunity to be close to that recorded life and magic in many thrilling ways. Working for three record labels put me in the orbit of the original David Grisman Quintet, the legendary folk music of Kate Wolf, a capella masters the Bobs, the activist work of Holly Near, the wild and politicized ukulele-rock of Carmaig DeForest, classic bluegrass and western swing, some hot indie rock and a long, long list of other high musical memories. Being in radio at JPR for fifteen years brought me close to it in a different but equally profound way: diving through several thousand new releases per year, learning the best of them, figuring out the daily radio jigsaw of how they fit together into one vibrant, coherent whole. All allowed me to play my small part in building the careers of worthy artists, and to come into daily contact with the people behind the tunes. In the end, it's the personal connections to the creative spirits that are at the core of the experience—reaching beyond the grooves into that intangible spiritual place of creative magic.

It was a fascinating process in the past year and a half to dive into the studio again from another perspective, as lyricist and executive producer for the new album *Grace and Tranquility* by Gypsy Soul, in parallel to my new book of the same name. I carried so many lessons gleaned from the previous angles from which I've experienced recording. Make a record with a cohesive identity. Avoid pay-by-the-hour studio situations. Encourage the musicians to take chances. The way to the best music is through creating a wise sense of freedom. Be specific in giving musical guidance, but allow that guidance to be ignored when the muse speaks differently. Filler is worse than si-

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lence (and considerably more expensive). Never take yourself too seriously. Be inspired by the greats, rather than intimidated by them. Don't be afraid to be vulnerable: your most personal expressions are also the most universal ones. Always aim for emotional expression rather than technical perfection. Early takes are usually the best ones. Never let the music just be an excuse for the words. The best lyrics say the most with the fewest phrases. Song order and flow are vital. Heartfelt notes are more important than radically original ones. Do everything in service to the song—surrender to it, and let ego go. Allow the music to be different than your conceptions of it. If you don't get the CD graphics right, might as well not make the music, because it won't get heard. Do not think about marketing during the creative process, for there are few buyers waiting for those who want to sell out. But marketing itself is not selling out, once the music is done. It's as vital and creative as the music itself.

The music is done now. To have taken those lessons into the studio together and come out with a CD as satisfying as the process itself is the creative high of a lifetime. And now, here we are, on the other end of the process with which I spent long intimate years at JPR. How can this serve radio and its audience best, at the same time as extending our creative reach in the world? Which is the radio single? What should the release date be? Who will be our representatives in the business? What about distribution? Do charts matter? How will tours be created and supported? What's the best marketing budget, in terms of best chance of return? (I remember one of my early music business mentors, Augie Blume—co-founder of Grunt Records with the Jefferson Airplane—being asked how much a band should spend on an album. His reply was, "How much can you afford to lose?") Music launches a tough business, but business launches a connection to other creative spirits through the music created together. It's an adventure within and beyond radio, and we are the latest to go off to seek it now with the hope that it will indeed bring a little *Grace and Tranquility* to the lives of JPR listeners and beyond.

Eric Alan was JPR's music director until June of this year. He's the author/photographer of the books *Grace and Tranquility* and *Wild Grace: Nature as a Spiritual Path* (White Cloud Press). More information at www.ericalan.com. He can be reached at eric@wildgrace.org.

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"What is Life? Think of Life like this ~ it is your opportunity to spend time with the best friend you ever had. This chance to be with the ultimate clarity, kindness, joy....the infinite, the Beloved." — Prem Rawat

Refugees International estimates that 150,000 Burma refugees of various ethnic groups now live in displaced persons camps in Thailand near the Myanmar border. Over the years, the United Nations High Commissioner for Refugees has helped more than 50,000 people registered at the camps to resettle, mainly to the U.S. There are, however, hundreds of thousands of refugees hiding elsewhere throughout Thailand, without any rights or protection, like the people living in the garbage dump.

If you want to help Fred Stockwell's efforts, you can visit his website at www.EyesToBurma.org or contact him at fred@stockwellphotos.com. If you're ever in Mae Sot, Thailand, he asks that you let him know in advance and he'll show you around nearby villages.

The free Mae Tao Clinic run by Dr. Cynthia Maung tremendously aids the Burmese refugees and migrant workers. The website www.maetaoclinic.org posts needs for medicine, money and volunteers.



Fred Stockwell with Song taken in June 2010 at her family's shelter at the dump after she had been cured of TB.

"The refugees are Buddhist, gentle and caring with high moral values and extremely strong family bonds," says Stockwell. "They are generous to a fault. No matter how little they have, they will always offer to share it with someone."

The Thai government makes allowances for refugee camps. Some Thai camps hold thousands of people and have existed for decades. But the illegal dump dwellers are an embarrassment and occasionally Thai police warn that there will be a raid. Days later, the skeletal shacks are razed and the children and adults are transported back to Burma. Those who escape into the jungle wait to return to a foul-smelling place they call home.

Stockwell had no experience in social work. But he could see that if he turned up with rice, soap and de-worming medicine, the refugees were instantly better off. When he saw naked children walking barefoot over glass, worms and rats, he bought them \$1 rubber boots.

Ashland friends deposited about \$1,000 in Stockwell's Wells Fargo account to buy more boots and other supplies, and Stockwell pecked a few words of thanks on his laptop keyboard and emailed them off along with news of the latest crisis: "50 kids just got out of Burma after a month trek through the jungle. Have nothing, no food, just the clothes they stand in. We took in

rice and fish paste. Fish paste is like corn flakes or bread and butter here. Working on more help."

Mostly, he communicated through photographs taken with a Cannon 5D and his "best friend," a waterproof, shockproof, easy-to-carry Olympus 1030, and posted them on his website www.eyestoburma.com.

One rainy season, Stockwell partnered with an English-speaking Burmese monk to improve a well in the middle of a swamp and build raised walkways. In the hot season, Stockwell distributed mosquito nets to prevent dengue fever and malaria. He held women's hands while they were giving birth, learned how to stitch them up and drove the

dying to the Mae Tao Clinic, which Laura Bush visited in August 2008.

The First Lady told a crowd that gathered there that day: "I want the people of Burma to know that the people of the United States want to help in whatever way they can; that the people of the United States are aware of the situation, the very repressive government in Burma and the human rights violations in Burma. And we want to do what we can to help."

Most of the refugees still don't know Stockwell's name or any English words, but they trust him. "The people think I am a doctor and they take me to their sick," says Stockwell, who has wisps of gray hair, round glasses that dip on his nose and now deep worry lines on his forehead, something Ashland friends wouldn't recognize.

On this day in August 2008, the children in the dump spotted his truck and announced his arrival with a singsong "Engla la la." He checked in on a toddler with a constant nosebleed, a young woman with a tumor that disfigured her face and a father who wanted him to repair the stable-like structure being used as a school.

Hours into his stay, a frightened woman waved Stockwell inside her hut and signaled for him to touch her daughter's head. The little girl, who looked about eight years old, had a fever that burned his hand. She was actually 13 and close to death. He picked her up — her thin arms and legs limp — and gestured for the mother to come with him to the nearby clinic. Holding her, her fever made his whole body sweat.

He spent weeks taking her to see doctors, then returned her to the dump where she lived with her mother and five sickly brothers and sisters. One medication helped her to throw up three-inch-long worms.

Stockwell visited as often as he could without irritating the Thai government. Officials don't want foreign attention on the dump and if a stranger visits, they could order another raid. He'd arrive quietly in the morning, bringing her fresh water and chicken. He called her Song.

Despite the medical attention and his care, Song didn't improve much. He took her to the Mae Tao Clinic, where she was diagnosed with abdominal TB. She stayed for weeks and was given six months of medi-

cine. The pills made her bloat up, but she was good about taking them.

After one checkup, he drove her back to the camp, but she wouldn't get out of the car. She kept saying, "home, home." Then Song's family surrounded his truck and waved him away. A translator told Stockwell that they wanted him to keep her so she could have a better life.

Stockwell cried. Not in front of them, but later at his rented house. He couldn't take her in. He couldn't really make any of their lives good, just a little bit better. He left Song behind.

"The drive home is only a few kilometers, but it is still one of the longest drives in my life," he says. "I felt so powerless. I had created a dream for Song and her family and then shattered it. I felt guilty for causing more emotional pain to the people I was trying to help."

The authorities made another raid on the dump in January 2009. They used an excavator to plow down shaky shelters. They took the pigs and beloved purple blankets, and forced 116 people — from breastfeeding babies separated from their mothers to the elderly — into caged trucks. By the next day, Song and a handful of others who escaped returned to their home and only source of livelihood.

When Stockwell felt it was safe to see Song, he surveyed the site and said, "It looks like a war zone."

An Education

Today, Stockwell spends as much time with Song as he can. He's teaching her how to use his camera. She's teaching him her Karen language. And she's learning English because she wants to talk to him.

"These are not throwaway people. They smile, they work and they can survive," says Stockwell. "We should be saying to ourselves as a human race that we don't want people anywhere living in a garbage dump."

He says that education is best way to help the refugees. His latest project is repairing an old school near the dump. The school, actually a roof with no walls, does more than teach 250 children. It's the focal point of the community. It's where he set up a makeshift clinic and had medical students

weigh and evaluate each of the children. It's where he organizes his food and supply distribution.

When he rolls up with his truck bed full of essentials, the "headman" steps forth and calls out each family's name. The adults and children, who have nothing they can count on from day to day, patiently wait for their share. From Stockwell's photos, you can see them, standing on compressed trash and smiling.

"You can't solve the big problems," Stockwell says, "but with a bit of humanity, you can find help for the small and immediate issues."

Stockwell is drawing plans to remodel the weathered school. He's scouting around town and "pulling on people" for donations. Then he'll get busy with a hammer and a trowel. He wants to install toilets, showers and a washing area. "Every one of the children stinks because they're so dirty," he says. "They are the worse I've seen them in two years."

Hygiene lessons are as important as ABCs. "If we can teach them how to keep clean, it prevents other problems," he says, adding that showers also make them feel hopeful. "They want to look better."

Stockwell plans to visit Ashland this October. To see old friends. Show some of his photographs. Explain where he's been. Ask for help. And share what he's learned:

"One of the uncanny things that happens here is whatever is needed seems to come our way," he says. "I used to worry about finding supplies or medicine, but I don't anymore. I tell people, 'It will happen.' I wish I had this feeling of trust when I was living most of my life."

Before the sketchy Skype connection fails him, he sighs and says:

"I don't know where all this is taking me, but I do know that every day brings something new."

Janet Eastman is an Ashland writer who met Fred Stockwell in 2004 and, seemingly unrelated to him at the time, she visited Myanmar/Burma in 2005. Now the two experiences are intertwined. You can read about her travels at www.janeteastman.com

Broadcasting History in Our Own Backyard

Oregon's Cast of Characters Told in *Pioneer Mikes*

By Ronald Kramer

If you were a fan of the old TV sitcom *WKRP in Cincinnati*, you may have wondered how the writers dreamt up such a cast of arcane characters. The answer is, they didn't. They were all drawn on real people working in radio, which seems to have attracted flamboyant personalities from its beginning.

When the Oregon Association of Broadcasters asked me to write a history of radio and television in the state, I had no idea what to expect. The book, *Pioneer Mikes: A History of Radio and Television in Oregon*, enabled me to learn about a rich collection of people who shaped Oregon's broadcasting industry.

Take Harry Read, for example. In radio's earliest days, Harry – along with his less-well-known brother, Walter – were major figures in a large number of Oregon's early stations. Harry, however, was an eccentric genius who had a pathological antipathy toward utilities. By the time Harry started KXL radio, in Portland, in 1926, stations had started originating programs outside their studios and used leased telephone lines to bring the program back to their station for transmission. Paying the phone company for such circuits offended Read's sensibilities, however, and he devised an ingenious free solution. Harry would flush a tennis ball, to which a wire was attached, down the toilet at his station and do the same at the location from which he wanted to broadcast. After

diligently studying the Portland sewer system, Read knew where the two lines would meet in the sewers and would connect the wires to complete the circuit.

Harry's sewer escapades were legendary and well-authenticated. What I couldn't quite grasp was just how he managed to connect the wires. Thanks to famous Oregon children's author Evelyn Sibley Lampman, who got her start in Portland radio in the 1920s, the answer was revealed by an illustration in her 1951 pseudonymous career autobiography, *Of Mikes and Men*, in which she changed all the names but told true stories of her co-workers humorous adventures in early radio. Harry used a fishing pole!

Read's cost-saving measures also included powering KXL's transmitter (the station's studios and transmitter were located in Port-

land's elegant Multnomah Hotel, now the Embassy Suites) by connecting it to the hotel elevator's power circuit. The arrangement worked decently except in early mornings, when a lot of hotel guests were checking out, and in the late afternoon when check-ins were strong. Harry instructed his staff how to insert resistors into the circuit to compensate!

Harry's cost-cutting brainstorms in Portland came to an end when the City of Portland put a stop to the sewer remote system and the Multnomah Hotel figured out that they were paying KXL's electricity costs. Undeterred, Harry sold KXL and moved to Salem, Oregon, where he started KSLM radio which, apparently, also made use of the city's sewers. When the power company refused to negotiate rates to his satisfaction, in 1938 Harry founded Salem Electric, a power cooperative which remains in operation as an alternative to Portland General Electric.

An equally inventive character, Leroy "Ed" Parsons, quietly founded our nation's entire cable television industry – in Astoria, Oregon. A renaissance man who happened into radio, Parsons took his wife, Grace, to the National Association of Broadcasters 1947 convention in Chicago, where she first saw a television. "I want pictures with my radio," she announced. "But Oregon has no TV stations," Parsons protested. "If anyone can figure this out, it would be you," she confidently replied. Parsons bought a console





LEFT TO RIGHT: An early Jane Powell publicity photo taken shortly after her arrival in Hollywood, c. 1945; Mel Blanc at the NBC microphone, mid-1930s; former KRRC, Reed College, student Barret Hansen, Dr. Demento, in a 1976 promotional photo; Chet Huntley and Cora May Christopher in the KEX radio studio rehearsing *Covered Wagon Days*, 1936.

radio-phonograph-television for \$1,000, had it shipped home and then set about trying to justify his wife's confidence. The licensed Pacific Northwest TV station, Seattle's KRSC-TV (now KING-TV), wasn't even on the air – and Seattle was 135 miles away from Astoria. Following months of experimentation picking up and relaying a distant signal, when the TV station signed-on Thanksgiving Day 1948, Ed and Grace Parsons were watching in their Astoria apartment. Parsons' feat attracted so much attention that complete strangers came to his home uninvited, forcing him to think of a way to relay the signal to other Astoria locations. After running cables throughout town, Parsons' system served as a master antenna to feed televisions located in subscribing family's homes around town – and the cable TV industry was born. Following national press attention, Parsons began consulting on behalf of other cities interested in installing cable TV systems. Undercapitalized and exhausted by the primitive technology and the avalanche of interest, Parsons eventually suffered a breakdown and fled to Alaska, where he remained. In 1968, the National Cable Television Association officially recognized Astoria as the founding location of their industry. As for Parsons, who also invented broadcast translators while in Astoria, he never considered the cable/translator work his most significant achievement

which, in his view, revolved around his Alaskan work in aviation.

Notwithstanding various technical "firsts," (Oregon was also the location of the world's first UHF television station), the story of radio and television in Oregon is really one about people.

Many famous personalities got their start in Oregon's radio/television studios. Singer Jane Powell was a star attraction on Portland radio while still in junior high. A chance trip to Hollywood at age 14 led to her starring motion picture career within months of that trip. After brief radio stints in Seattle and Spokane, NBC newsman, Chet Huntley, came to Portland's KGW in 1935, where he served as an announcer and actor. His most famous Portland assignment was playing the romantic lead in KGW's action-drama extravaganza, *Covered Wagon Days*. Huntley left KGW for Los Angeles and eventually wound up co-anchoring the NBC television network's longstanding flagship news program, *The Huntley-Brinkley Report* ("Good night, David. Good night, Chet").

Fans of old time radio will doubtlessly recall Carlton F. Morse. The prolific writer created and wrote what has widely been acclaimed as the most significant literary (and radio) achievement in the soap opera genre – *One Man's Family*. To be fair, it really wasn't a soap opera with the Peabody-



winning program bridging the gap between the daytime soaps and nighttime serious drama. The story of the San Francisco-based Barber family, *One Man's Family* was the first radio serial with an evening time slot, one of the West Coast's most prominent radio accomplishments and remained a programming powerhouse well into the television age. Morse's family had roots in southern Oregon. His uncle had married the daughter of one of Ashland's founding figures (for whom Ashland's Morse Avenue is named) and his parents moved to Talent, Oregon when he was five. Carlton lived on his family's Talent fruit farm until he was sixteen and often wrote *One Man's Family* episodes in Ashland during his subsequent summer vacations. The prolific Morse also created a host of other network radio series, including *I Love a Mystery* and *Adventures by Morse*.

Reed College student, Barret Hansen, had been obsessed by music and recordings from an early age. Arriving at Reed, he discovered the college's student radio station, KRRC, to be a breeding ground for programming alternatives to commercial radio and soon launched his *Musical Museum*, on which he shared his eclectic record collection. Having discovered his calling, Hansen went to work at a Pasadena radio station following his Reed graduation. There, he played Nervus Norvus' "Transfusion" and, when a fellow DJ commented that he had to have been demented to do so, Hansen decided to take the *nom d' radio*, Dr. Demento. The *Dr. Demento* radio show soon expanded to a national network audience where it remained until June, 2010. Hansen was inducted into the Comedy Hall of Fame in 2005 and the National Radio Hall of Fame in 2009.

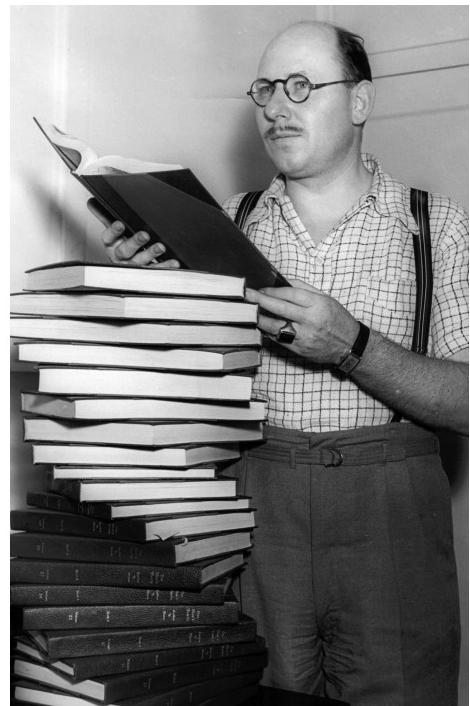
Undoubtedly my most heart-warming discovery was the *Keep Growing Wiser Order of Hoot Owls* program. Launched in January, 1923, it was more commonly known as either the *Hoot Owls Frolic* or just the *Hoot Owls*. Kind of a *Saturday Night Live* precursor, the program was written and performed almost entirely by a cast of amateurs, which included the Episcopal Bishop of Oregon, the heads of the telephone company, major hotels and retailers; and a judge or two for good measure. Interspersed with music and entertainment from Broadway headliners, whose vaudeville circuit brought them to Portland, the program satirized pol-



ABOVE: A locally-produced Klamath Falls version of Medford's KBES/KOBI *Uncle Bill Show* featured Bill Clark, shown here in the KOTI television studio in full "space age" regalia, c. 1957. **RIGHT:** Talent, Oregon's own Carlton Morse with some of his *One Man's Family* scripts.

itics and society – and was a smash hit. Occasionally carried on the NBC Radio network, the *Hoot Owls* – which was stylized as a mythical lodge – drew over 90,000 enrolled members from across the nation and was compared in popularity to *Amos 'n Andy*. *Hoot Owls* chapters sprang up in various states with KGW's massive signal giving the program huge reach. For example, a movie theatre in Mexico City stopped its film during *Hoot Owls* programs to allow audience members to listen to a radio placed on stage. Crews of ships at sea also joined. The talented amateurs were augmented by the KGW musicians – one of whom was a recent Lincoln High School graduate, Mel Blanc, who began developing his numerous voice characterizations on the program. Blanc remained on the *Hoot Owls* for five years. Eventually, Hollywood beckoned him. *Hoot Owls* memberships were prized and the program's rosters included presidents Harding and Coolidge; Admiral Byrd; Babe Ruth and host of other sports figures; three Oregon governors; and numerous entertainers including The Marx Brothers.

The *Hoot Owls* boasted a huge number of "firsts," including radio's first scripted variety program, first program featuring a quiz segment, first variety program produced before a live audience and first variety program done from a remote location. But the program's most enduring feature was its charitable purpose. Produced entirely non-commercially "as a service to the public," it was likely the influence of Bishop Sumner that led the program to devote its efforts to



charity. It began with a campaign to feed the hungry at Christmas in 1923 and just grew. The food effort, which became known as the program's Sunshine Division, continued and – during the Depression – evolved to the point that the program had its own cannery to process the food donated by farmers. The Portland Police distributed the food baskets. During the program's lifetime, the *Hoot Owls* Rainbow Division installed radios, gratis, in hospitals and the homes of shut-ins but the Sunshine Division evolved from a Portland Police cooperative into an entirely separate non-profit corporation, the Sunshine Division. While the *Hoot Owls* left the KGW airwaves in 1933, following the death of one of its founders, the Sunshine Division today continues the work established by the *Hoot Owls* in 1923. I dedicated *Pioneer Mikes* "to the memory of the KGW Hoot Owls whose heart, hope and humor epitomized the highest ideals of broadcasting and what the public should expect of the radio and television industry."

Writing *Pioneer Mikes* was a hoot.

Pioneer Mikes: A History of Radio and Television in Oregon is published by the Western States Museum of Broadcasting and the JPR Foundation, Inc. (Ashland, Oregon) in cooperation with The Oregon Association of Broadcasters. For more information, or to order *Pioneer Mikes*, visit www.pioneermikes.org or call (541) 552-6301.



Nature Notes

Frank Lang

Crater Peak Trail

It was back to Crater Lake National Park for me and Mrs. Nature Notes. We spent two nights at Crater Lake Lodge with friends. It is quite nice, but it isn't for poor people. We were celebrating our 45th wedding anniversary, so we splurged.

We took a hike on our one full day at the lake. We walked to Crater Peak and back. It is one of the Crater Lake hikes to take when you have had enough beautiful blue and too many other gawkers. You can't see the lake from Crater Peak's 7263-foot summit and we encountered as many as two people on the trail.

Crater Peak is south of Crater Rim on Vidae Ridge that extends south from Applegate Peak. The recently rerouted, longer trail starts at the Vidae Falls picnic ground and parallels the Rim Road. There are very nice restrooms at the trailhead and all outdoors beyond. The trail first passes through a mountain hemlock forest and crosses Vidae Creek, a cool and pleasant start to the hike. Then it is up some handsome, hewn stone steps to a mile or so of rock and scree below the road. Finally, an undulating, relatively flat trail starts south down the ridge. Once you reach the base of Crater Peak the real work begins. The trail begins to rise to the summit, a 600-foot elevation gain in about a mile.

The question of how far is not clear. The park newspaper, *Reflections*, says that the round trip is 6.6 miles, a popular hiking book says it is 6.2 miles, and the sign at the trailhead says it is 2.5 miles one way. Why the difference? My uneducated guess is that the trailhead sign is the distance for the old trail before the rerouting. I would like to think, of course, that the longer distance is the correct one.

The trail is touted as a place to see wildlife and a 'watch out for cougar' warning sign is posted at the trailhead. The treeless, unobstructed view at the beginning of

the Sun Creek valley and Grayback Ridge is worthwhile. I didn't see or hear any cougars, but the rocky scree slope at the beginning made me think of pikas, or conies, as they are sometimes called. These small, roundish, tailless mammals live in rocky areas in the high country, harvesting and curing green vegetation for winter storage.

Much of the trail passes through mountain hemlock, with openings visible on either side that one could imagine glimpses of elk or deer being stalked by cougars. Not on our day, however. Where the trail rises steeply at the end, the hemlocks are pistol-butted as foresters and botanists like to say. The base of the tree curves downhill before swinging upright. This is often caused by snow slippage, or in this case by soil movement as well, at least according to my forest ecology friend. At the summit, the fabulous view of the Cascades, from Union Peak to Mount Shasta, is worth the sweat. Not only that, there are whitebark pine to admire, both alive and sadly dead, but still attractive. And in the sky above?

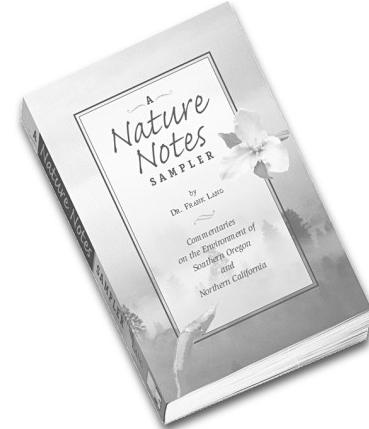
A peregrine falcon being harassed by a small hawk. It doesn't get much better than that.

The compiler of the McAurthurs' book *Oregon Place Names* does not know the origin of name Vidae. However, according to Crater Lake National Park's eminent historian, Steve Mark, the name Vidae Falls was derived from Vidae Cliff, a name bestowed on what we now know as Applegate Peak by William Gladstone Steele, a major figure in the establishment of Crater Lake National Park, in honor of a Miss Vidae Marshall of Portland. Hmm, I wonder if William found that worthwhile.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

The trail is touted as a place to see wildlife and a 'watch out for cougar' warning sign is posted at the trailhead.

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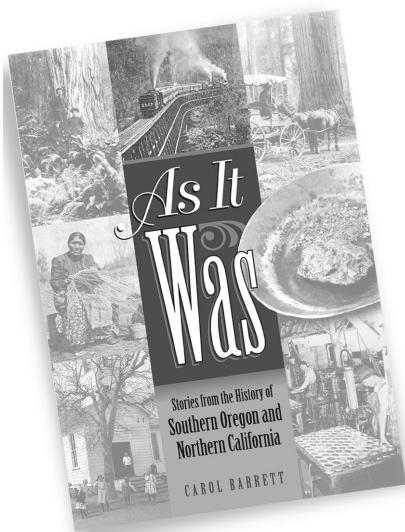
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As It Was

Stories from the State of Jefferson

Lithia Park's Headless Abe

by Craig Stillwell

Standing at the entrance to Ashland's Lithia Park is a white marble statue of Abraham Lincoln. Recently, it has probably become the most photographed statue in Southern Oregon because of a curious anatomical feature—Lincoln has no head!

"Headless Abe" is the result of vandalism in August 2005. Erected in 1915, the statue has been decapitated twice before in the past half-century. Once it was painted blue.

The bronze plaque on the granite base explains that the statue was commissioned by prominent Ashland citizen Gwin Butler in honor of his stepfather, an early Oregon Territory pioneer.

Following a failed effort to raise the eight-to-fifteen thousand dollars needed to replace the head, another act of vandalism ironically has opened the way. In December 2005, vandals tipped over a two-ton round stone sculpture in front of a newly restored Victorian-era house in Ashland's railroad district. Months later, owners Steve Strickland and Megan Mitchell noticed city workmen using heavy equipment to replace a huge manhole cover on their street. In return for the city's help righting their stone, the two offered to replace Lincoln's head. They know sculptors in China who do such repair work.

Lincoln is soon to get a new head. He'll even have a spare one—just in case.

Sources: Robinson, Jessica. "New Noggin in Works for Ashland's Headless Lincoln," *Jefferson Daily* (JPR radio show), August 4, 2006; "Heads We Win," *Mail Tribune*, April 25, 2006.

The Schmidt House

by Margaret LaPlante

Claus and Hannchen Schmidt arrived in Grants Pass, Oregon in 1887, having immigrated from a Danish province.

Claus took up farming, but after several years the lure of the Alaskan Gold Rush became more appealing, so he set out for Alaska by himself.

Claus worked as a cook for the miners. He saved enough money so that when he returned to Grants Pass, he was able to open a small store. Claus and Hannchen continued to reside on the farm they had purchased years before, but eventually they had a four-room house built on 5th and J streets in Grants Pass. As the family grew, Claus added onto the house and soon it was a large two-story home.

The late 1920s saw the passing of both Claus and Hannchen, but their two daughters continued to live in the home. Their daughter Flora worked for a bank, while Anna, along with her brother, Herman, ran the family store until 1949.

In 1978 the two sisters bequeathed the family home to the Josephine County Historical Society. Today the home is a museum where visitors can step back in time and see the Schmidt's furniture, the children's toys, and even items left from the family store.

Source: Wiederhold, Kathleen M. *Exploring Oregon's Historic House Museums*. Corvallis, OR: Oregon State University Press, 2000, pp. 232-236.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

Poetry

Michael Dickman

Seeing Whales

You can go blind, waiting

Unbelievable quiet
except for their
soundings

Moving the sea around

Unbelievable quiet inside you, as they change
the face of water

The only other time I felt this still was watching Leif shoot up when
we were twelve

Sunlight all over his face
breaking
the surface of something
I couldn't see

You can wait your
whole life

*

The Himalayas are on the move, appearing and disappearing in the
snow in the Himalayas

Mahler
begins to fill
the half-dead auditorium
giant step by
giant step

The Colorado
The Snake
The Salmon

My grandfather walks across the front porch
spotted with cancer, smoking
a black cigar

The whales fold themselves back and back inside the long hallways of
salt

You have to stare back at the salt
the sliding mirrors
all day

just to see something
maybe

for the last time

*

By now they are asleep
some are asleep
on the bottom of the world
sucking the world in
and blowing it out
in wave-
lengths

Radiant ghosts

Leif laid his head back on a pillow and waited for all the blood inside him
to flush down
a hole

After seeing whales what do you see?

The hills behind the freeway
power lines

green, green
grass

the green sea

Michael Dickman's debut collection, *The End of the West*, was published by Copper Canyon Press in 2009. He has received fellowships from the Michener Center for Writers in Austin, Texas, the Fine Arts Work Center, the Vermont Studio Center, and he won the 2008 Narrative Prize. He has been awarded a Hodder Fellowship from Princeton for 2009-2010. He and his brother, Matthew, have been profiled in *Poets & Writers* and *The New Yorker*. Natives of Portland, Oregon, Michael and Matthew Dickman will read at Ashland High School's Mountain Avenue Theater October 28, 2010. "Seeing Whales" is used with permission of Copper Canyon Press, Pt. Townsend, WA (www.coppercanyonpress.org).

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street, Ashland, OR 97520
Please allow two to four weeks for reply.

The Rogue Valley Symphony Opens its 43rd Season

The Rogue Valley Symphony Orchestra opens its 43rd season in September with a musical postcard from its new Music Director, Martin Majkut. That postcard will include music from Slovakia by Czech composer Novák, American composer Gershwin, and the universal Beethoven. Majkut rocketed rose to the lead in the Symphony's "Year of the Search" after spending ten days with the orchestra last November. Majkut's talent and enthusiasm came shining through after hours of rehearsals, performances, receptions and interviews were completed by all facets of the organization. He was appointed in June and already has an action-packed season of music planned for Rogue Valley listeners.

Majkut was thrilled to be chosen to lead the RVSO and "can hardly wait to join the orchestra in their music making again." He is also looking forward to becoming one of the newest residents of the "State of Jefferson" and will be relocating to the area in August. His exuberance about his new home and orchestral music is palpable every time he speaks. The Rogue Valley Symphony will be spreading this enthusiasm in their performances throughout their five concert series.

Rogue Valley Symphony
www.rvsymphony.org
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5 concert series:
 September 24, 25, & 26, 2010
 November 5, 6, & 7, 2010
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 February 25, 26, & 27, 2011
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Fridays in Ashland at SOU Recital Hall, 7:30 pm
 Saturdays in Medford at Craterian Theater, 7:30 pm
 Sundays in Grants Pass at GPHS Performing Arts Center, 3 pm

includes a tribute to the mountains of Slovakia in a composition by Novák entitled *In the Tatras*. Majkut calls this piece his "visit



PHOTO:
CHRISTOPHER
BRISCOE

Martin
Majkut, Rogue
Valley Symphony Music Director

card to the Rogue Valley." He hopes it delivers an aural postcard to the audience about his homeland. Novák employs his lush, Romantic style in this descriptive tone poem. Majkut offers the second work on the program, Gershwin's *Piano Concerto*, featuring local favorite Alexander Tutunov, as the place where he has

CONTINUED ON PAGE 30

The 41st Annual Umpqua Valley Wine, Art & Music Festival

By Bently Gilbert

Blues musician Curtis Salgado headlines a list of talent on the Swanson Amphitheatre stage for the 41st annual Umpqua Valley Wine, Art and Music Festival presented by the Southern Oregon Wine Institute Saturday and Sunday, September 12 and 13 on the campus of Umpqua Community College in Roseburg.

Salgado will perform amid wine vendors, artists and antiques, and custom, classic muscle cars and hot rods. There will be entertainment for children including a reprise of the wiener dog races that were a big hit in 2009. A vineyard bike tour, also a hit from last year, will leave the festival area at 10am Saturday.

The stage performances are set amidst booths of prominent local artists

and their works, the award-winning wines of the southern Oregon region and wonderful food. Nearly 20 Umpqua Valley wineries will be pouring their vintages and have bottles for sale. In January, *Sunset* magazine named the Umpqua (Roseburg) and Applegate (Josephine and Jackson counties) valleys of Oregon as "the next big wine country," supplanting the fame formerly accorded the Napa and Sonoma valleys of California.

In 2009, there were more than 40 booths of artists with works ranging from textiles, ceramics, glass, pottery, photography, jewelry

The Umpqua Valley Wine, Art and Music Festival is open from 11am to 9pm on Saturday, and from 11am to 5pm on Sunday. Tickets may be purchased at the gate or from tickets.umpqua.edu.

and products from alpaca fiber. There is sure to be plenty of food such as barbecue, Cajun, wraps, baklava, breads and desserts as well as soft drinks, beer and coffee.

For the entertainment of children and families, the magician Emerson Hall (Quicksilver, Wizard of the North) will perform on Sunday. His forte is a combination of magic and comedy that is sure to both amuse and mystify.

Also on Sunday's bill, from 2 to 3 pm, is 16-year-old Taylor Malone from

CONTINUED ON PAGE 30



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The Bike Shop
Redding, CA · (530) 223-1205

Hellgate Excursions
Grants Pass, OR · (800) 648-4874

Momentum River Expeditions
Ashland, OR · www.momentumriverexpeditions.com

Northwest Outdoor Store
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Redding Sports LTD
Redding, CA · (530) 221-7333

Rogue Valley Cycle Sport
Ashland & Medford, OR · (541) 488-0581

Rogue Valley Runners
Ashland, OR · (541) 201-0014
www.roguevalleyrunners.com

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Ashland Mountain House
Ashland, OR · www.ashlandmountainhouse.com

Ashland Springs Hotel
www.ashlandspringshotel.com · (541) 488-1700

Ashland's Tudor House
Ashland, OR · (541) 488-4428

Cold Creek Inn
Mt Shasta · www.coldcreekinn.com

VETERINARIANS / ANIMAL CARE & ADOPTION

Animal Medical Hospital
Ashland, OR · 541-482-2786

Friends of the Animal Shelter
www.fotas.org · (541) 774-6646

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Bug a Boo Children's Wear
Ashland, OR · (541) 482-4881

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Mt. Shasta, CA · (530) 926-2367

Earthly Goods
Ashland, OR · (541) 488-8080

Footwise – The Birkenstock Store
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Prism Espresso Bar & Resale Boutique
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www.bluegiraffespa.com
Ashland, OR · 541-488-3335

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www.herb-pharm.com

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Rogue Rock Gym
(541) 245-2665 · www.roguerockgym.com

WINERIES & BREWERIES

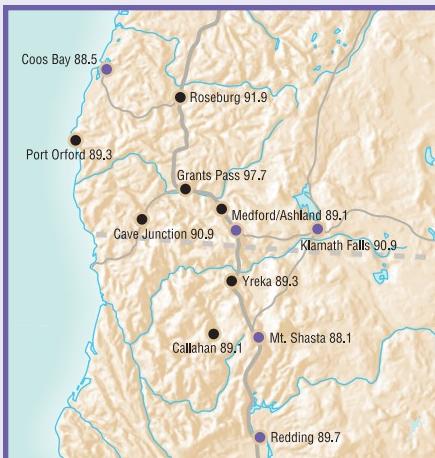
Foris Winery
Cave Junction, OR · www.foriswine.com

RoxyAnn Winery
Medford, OR · www.RoxyAnn.com

Valley View Winery
Jacksonville, OR · (541) 899-8468

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Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage

3:00pm West Coast Live
 5:00pm All Things Considered
 6:00pm American Rhythm
 8:00pm Keller's Cellar
 9:00pm The Retro Lounge
 10:00pm Late Night Blues

Sunday

6:00am Weekend Edition
 9:00am Marian McPartland's Piano Jazz
 10:00am Jazz Sunday
 2:00pm Rollin' the Blues
 3:00pm Le Show
 4:00pm Wait Wait...Don't Tell Me!
 5:00pm All Things Considered
 6:00pm Folk Show
 9:00pm Mountain Stage
 11:00pm Modulation

Rhythm & News Highlights**Marian McPartland's Piano Jazz****September 5 · Vijay Iyer with Guest Host Arturo O'Farrill**

The multifaceted Vijay Iyer's resume includes pianist, composer, bandleader, writer and PhD. can-

didate in Physics. Last year his Vijay Iyer Trio won a treasure trove of accolades for the album *Historicity*. On this session, Iyer performs Geri Allen's "I'm All Smiles," and duets with guest host Arturo O'Farrill on the bluesy Iyer original "Abundance."

September 12 · Jean Bach

Jean Bach was nominated for a 1995 Academy Award for her film *A Great Day in Harlem*, documenting the gathering of 57 jazz greats on a Harlem front stoop for an Esquire magazine shoot in 1959. Marian McPartland was there, standing right next to friend Mary Lou Williams. Bach remembers the legacy of this iconic image, including those who have appeared on *Piano Jazz*: Mary Lou Williams, Dizzy Gillespie, Benny Golson, Hank Jones, Roy Eldridge, Milt Hinton, and Gerry Mulligan.

September 19 · Joan Stiles with guest host Jon Weber

Pianist Joan Stiles is known for her brilliant playing, painted by a deep understanding of the roots of jazz. As a full-time educator, Stiles has been presenting the music of Mary Lou Williams for the past decade. She also knows how to swing on a Monk tune or two. On this session with guest host Jon Weber, Stiles performs her tunes "Spherical" and "Hurdy-Burly," and a duet on "Jitterbug Waltz."

September 26 · Marian Selects: Helen Merrill

Vocalist Helen Merrill got her start singing with the Earl Hines Band and recorded an acclaimed album with Clifford Brown, Oscar Pettiford and Milt Hinton. She worked with other greats and lived in Italy and Japan before returning to the U.S. in the 1970s. On this 1995 *Piano Jazz* session, Merrill is joined by host Marian McPartland for duets on "Home on the Range" and "Don't Explain."



Vocalist Helen Merrill joins Marian McPartland in a 1995 session of *Piano Jazz*, rebroadcast on September 26th on JPR's *Rhythm & News* service.

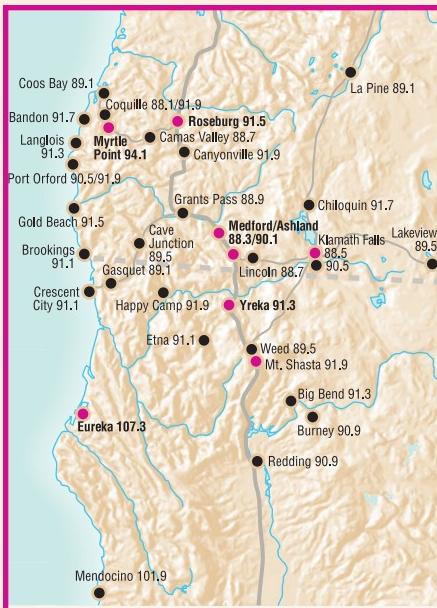


Pianist, composer, bandleader, producer, electronic musician, and writer Vijay Iyer joins guest host Arturo O'Farrill on the September 5th session of *Piano Jazz*.

PROGRAM GUIDE

CLASSICS & NEWS

www.ijpr.org



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KLAMATH FALLS

KNHT 107.3 FM

RIO DELL/EUREKA

KLDD 91.9 FM

MT. SHASTA

Monday through Friday

- | | |
|---------|-----------------------|
| 5:00am | Morning Edition |
| 7:00am | First Concert |
| 12:00pm | Siskiyou Music Hall |
| 4:00pm | All Things Considered |
| 7:00pm | Exploring Music |
| 8:00pm | State Farm Music Hall |

Saturday

- | | |
|---------|-----------------------|
| 6:00am | Weekend Edition |
| 8:00am | First Concert |
| 10:00am | San Francisco Opera |
| 2:00pm | Siskiyou Music Hall |
| 3:00pm | Car Talk |
| 4:00pm | All Things Considered |

5:00pm A Musical Meander
7:00pm State Farm Music Hall

Sunday

- | | |
|---------|----------------------------|
| 6:00am | Weekend Edition |
| 9:00am | Millennium of Music |
| 10:00am | Sunday Baroque |
| 12:00pm | Siskiyou Music Hall |
| 2:00pm | Performance Today Weekend |
| 4:00pm | All Things Considered |
| 5:00pm | Chicago Symphony Orchestra |
| 7:00pm | State Farm Music Hall |

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| Burney 90.9 | Etna/Ft. Jones 91.1 | LaPine, Beaver Marsh 89.1 | |
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| Cave Junction 89.5 | Grants Pass 88.9 | Happy Camp 91.9 | |
| Chiloquin 91.7 | | | Port Orford 90.5 |

Classics & News Highlights

* indicates birthday during the month.

First Concert

- Sep 1 W Haydn: *Trio in D major*
 Sep 2 T Mosonyi*: *Hungarian Children's World*
 Sep 3 F Locatelli*: *Concerto Grosso No. 8*
 Sep 6 M Joan Tower*: *Duets for Orchestra*
 Sep 7 T Bach: *Concerto for Oboe d'Amore*
 Sep 8 W Joachim: *Hebrew Melodies*
 Sep 9 T Frescobaldi*: *12 Variations on an Aria by Ruggiero*
 Sep 10 F Berlioz: *Overture to Benvenuto Cellini*
 Sep 13 M C. Schumann*: *Piano Concerto*
 Sep 14 T Barber: *Third Essay for Orchestra*
 Sep 15 W Beethoven: *Violin Sonata in E flat major*
 Sep 16 T Massenet: *Scènes dramatiques*
 Sep 17 F Griffes*: *The Pleasure Dome of Kubla Khan*
 Sep 20 M Klami*: *Symphonie enfantine*
 Sep 21 T Schubert: *Sonata in B major*
 Sep 22 W Ciurlionis*: *Miske*
 Sep 23 T Hummel: *Mandolin Concerto*
 Sep 24 F Rutter*: *Suite Antique*
 Sep 27 M Donizetti: *String Quartet No. 15*
 Sep 28 T Debussy: *Iberia*
 Sep 29 W Mozart: *Bassoon Concerto*
 Sep 30 T Stanford*: *Suite for Violin and Orchestra*

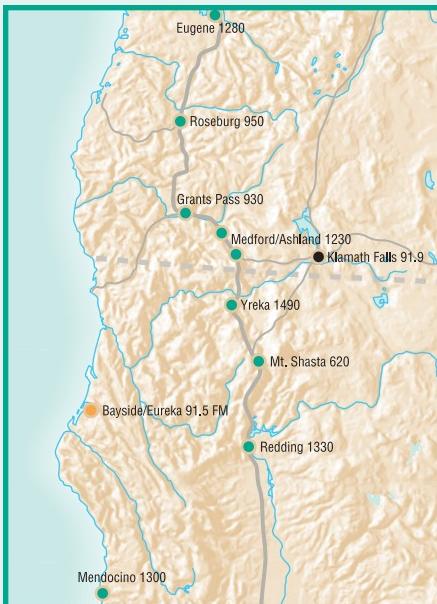
Siskiyou Music Hall

- Sep 1 W Spohr: *Clarinet Concerto No. 2*
 Sept 2 T Rimsky-Korsakov: *Symphony No. 3*
 Sept 3 F Mendelssohn: *Concerto for Piano & Violin in D major*
 Sept 6 M Chopin: *Sonata in G minor*
 Sept 7 T Glazunov: *Oriental Rhapsody*
 Sept 8 W Dvorak*: *Symphony No. 8*
 Sept 9 T Mozart: *"Hoffmeister" Quartet*
 Sept 10 F Brahms: *Concerto for Violin, Cello & Orchestra*
 Sept 13 M Franz Clement: *Violin Concerto in D major*
 Sept 14 T M. Haydn*: *Symphony No. 23*
 Sept 15 W Tchaikovsky: *Concert Fantasia in G major*
 Sept 16 T Field: *Piano Concerto No. 7*
 Sept 17 F Godowsky: *Sonata in E minor*
 Sept 20 M Robert Fuchs: *Piano Concerto in B flat minor*
 Sept 21 T Holst*: *The Planets*
 Sept 22 W Mieczyslaw Vainberg: *Violin Concerto in G minor*
 Sept 23 T Grechaninov: *Symphony No. 2, "Pastorale"*
 Sept 24 F Medtner: *Piano Concerto No. 1*
 Sept 27 M Rachmaninov: *Symphony No. 1*
 Sept 28 T Paganini: *Violin Concerto No. 1*
 Sept 29 W Weber: *Clarinet Quintet in B flat major*
 Sept 30 T Gershwin: *Piano Concerto in F major*

San Francisco Opera

- Sep 4 · *The Abduction From The Seraglio* (in German) by Wolfgang Amadeus Mozart
 Cornelius Meister, conductor; Mary Dunleavy, Anna Christy, Matthew Polenzani, Andrew Bidlack, Peter Rose, Charles Shaw Robinson
 Sep 11 · *Il Tritto* by Giacomo Puccini
Il Tabarro - Patrick Summers, conductor; Patricia Racette, Brandon Jovanovich, Paolo Gavanelli, Catherine Cook, Andrea Silvestrelli, Matthew O'Neill, Tamara Warpinsky, David Lomeli, Thomas Glenn
Suor Angelica - Patrick Summers, conductor; Patricia Racette, Ewa Podlej, Rebekah Camm, Catherine Cook, Daveda Karanas, Meredith Arwady, Leah Crocetto, Heidi Melton, Virginia Pluth, Daniela Mack, Mary Finch, Tamara Wapinsky, Dvora Djoraev *Gianni Schicchi* - Patrick Summers, conductor; Paolo Gavanelli, Patricia Racette, David Lomeli, Rebekah Camm, Catherine Cook, Meredith Arwady, Thomas Glenn, Austin Kniss, Jake Gardner, Andrea Silvestrelli, Levi Hernandez, Bojan Knezevic, Kyle Reidy, Kenneth Kellogg, Valery Portnov
 Sep 18 · *Il Trovatore* by Giuseppe Verdi
 Nicola Luisotti, conductor; Marco Berti, Sondra Radvanovsky, Stephanie Blythe, Dmitri Hvorostovsky, Burak Bilgili, Renee Tatum, Andrew Bidlack, Dale Tracy, Bojan Knezevic
 Sep 25 · *Ariodante* by George Frideric Handel
 Patrick Summers, conductor; Susan Graham,

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Monday through Friday

- 5:00am BBC World Service
 7:00am Diane Rehm Show
 8:00am The Jefferson Exchange
 10:00am Here & Now
 11:00am Talk of the Nation
 1:00pm To the Point
 2:00pm World Briefing from the BBC
 3:00pm The Story
 4:00pm On Point
 6:00pm Newslink
 7:00pm As It Happens
 8:00pm The Jefferson Exchange
 (repeat of 8am broadcast)
 10:00pm BBC World Service

Saturday

- 5:00am BBC World Service
 7:00am Inside Europe
 8:00am The State We're In
 9:00am Marketplace Money
 10:00am Living On Earth
 11:00am On The Media
 12:00pm This American Life
 1:00pm West Coast Live
 3:00pm A Prairie Home Companion

- 5:00pm To the Best of Our Knowledge
 7:00pm Soundprint
 8:00pm The Vinyl Cafe
 9:00pm BBC World Service

Sunday

- 5:00am BBC World Service
 7:00am Soundprint
 8:00am To the Best of Our Knowledge
 10:00am Whad'Ya Know
 12:00pm Prairie Home Companion
 2:00pm This American Life
 3:00pm LeShow
 4:00pm The World Today (BBC)
 5:00pm Marketplace Money
 6:00pm On The Media
 7:00pm Living On Earth
 8:00pm BBC World Service

Ruth Ann Swenson, Sonia Prina, Veronica Cangemi, Richard Croft, Eric Owens, Anders Froehlich



An enchanting new production of *The Abduction From The Seraglio* features a world-class cast led by soprano Mary Dunleavy as Constanze.

Exploring Music with Bill McGlaughlin
Week of August 30 · Piano Concertos

The piano concerto is one of the most beloved genres of the concert hall. After all, it was the thundering virtuosity of some of the great composer/pianists that gave rise to music's first superstars!

Week of September 6 · Director's Choice

Music creatively suggested by our colleagues at radio stations around the world.

Week of September 13 · Distant Neighbors

Wonderfully rich and historic music from Mexico and South America.



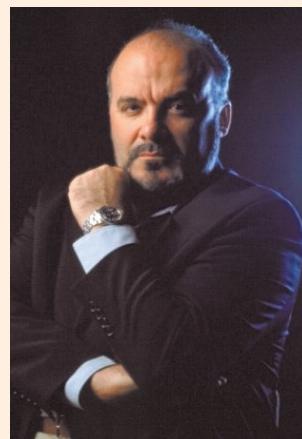
Patricia Racette sings all three of the soprano roles in the SFO production of Puccini's *Il trittico*.

Week of September 20 · Shostakovich, Part I

One of the most celebrated composers in the 20th century, Shostakovich forged a musical language of colossal emotional power. This week will be first half of a ten-part series exploring the life and times of this fascinating composer.

Week of September 27 · Shostakovich, Part II

This week we conclude our series on the life and times of Dimitri Shostakovich.



Italian baritone Paolo Gavanelli sings the title role of Gianni Schicchi.

ArtScene

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival presents another rich and diverse season:

Hamlet, thru Oct. 30
Pride and Prejudice, thru Oct. 31
Ruined, thru Oct. 31
She Loves Me, thru Oct. 30
Twelfth Night, thru Oct. 8
Henry IV, Part One, thru Oct. 9
The Merchant of Venice, thru Oct. 10
Throne of Blood, thru Oct. 31
American Night: The Ballad of Juan José,
 thru Oct. 31

Performances at 2:00 & 8:30 pm. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. www.osfashland.org.

◆ Camelot Theatre Company presents *I Hate Hamlet* thru Sept. 12th. Then, "Spotlight on: Mae West," Sept 16-26. Located at Talent Ave. & Main St., Talent. (541) 535-5250. www.camelottheatre.org

◆ The Oregon Cabaret Theater presents *Riffin' & Tappin'*, September 10–October 31. Located at 1st & Hargadine Sts., Ashland. (541) 488-2902 www.oregoncabaret.com

Music

Britt Festivals presents:

Tommy Emmanuel / Patty Larkin, Sept. 3, 7:30 p.m.

Gary Allan / Bomshel, Sept. 4, 7:30 p.m.

Movie Night: "Across the Universe," Sept. 10, 8 p.m.

Movie Night: "The Music Man," Sept. 11, 8 p.m.

An Evening with Straight No Chaser, Sept. 17, 7:30 p.m.

An Evening With Harry Connick, Jr.—SOLD OUT—Sept. 22, 8 p.m.

Kenny Loggins, Sept. 25, 7:30 p.m.

All performances are at the Britt Pavilion, located at the intersection of Fir and First Streets, Jacksonville, unless otherwise noted. (800) 882-7488, (541) 773-6077 or visit www.brittfest.org

◆ Craterian Performances presents:

The Afriara String Quartet, winner of the 2008 Concert Artists Guild International Competition, Sept. 11th, 7:30 pm

MercyMe, named "Christian Song Artists of the Decade" by Billboard Magazine, Sept. 24th, 7:30 pm

Rogue Valley Symphony with pianist Alexander Tutunov, Sept. 25th, 7:30 pm



Tommy Emmanuel returns to Britt with Patty Larkin on Friday, September 3rd.

The Craterian Ginger Rogers Theater is located at 23 S. Central Ave., Medford. (541) 779-3000 www.craterian.org

◆ Chateau at the Oregon Caves presents "Le Club" cabaret in the lobby. Tues. & Thurs at 4 pm, Weds. & Fri. at 8 pm. (541) 592-3400. www.OregonCavesChateau.com

◆ Movies & Music, Weds & Sat. nights thru Aug. 21. At the Bear Creek Amphitheater, off of Barnett Road, Medford. www.playmedford.com

◆ St. Clair Productions presents singer/songwriter, Peter Mulvey, on Sept. 14th, and a songwriting and guitar workshop on Sept. 13th. 7:30 p.m. At the Unitarian Fellowship, 87 4th St., Ashland.

◆ The Rogue Valley Symphony opens its concert season with "Piano Magic" and pianist Alexander

Tutunov. On Sept. 24th, at the Southern Oregon University Recital Hall in Ashland; on Sept. 25th, at the Craterian Theater in Medford; both concerts at 7:30 pm; and on Sept. 26th, at the Grants Pass Performing Arts Center, at 3 pm.

Exhibitions

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541) 488-8430. www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries and restaurants at H & 5th Sts. from 6-9pm. (541) 787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford. 5-8 pm. Located in Theater Alley, Bartlett Street, E. Main & Central Avenue. www.visitmedford.org/index-artwalk.html

Schneider Museum of Art presents "Inspired by Science," thru Sept. 3rd. Located at Southern Oregon University, 1250 Siskiyou Blvd, Ashland. Schneider Museum of Art

◆ The Firehouse Gallery presents "The Presence of Absence," Sept 1st-10th. Rogue Community College, 214 SW 4th Street, Grants Pass

◆ The Rogue Gallery & Art Center presents local artist Marilyn Briggs' Retrospective Exhibit, "Influenced by the Rogue Valley," thru Sept. 11th. At 40 South Bartlett St., Medford (541) 772-8118

Festivals

◆ The annual Oktoberfest at the Wolf Creek Inn runs Sept 25th-26th. German food, music and beer. Located at 100 Front Street, Wolf Creek. (541) 866-2474.

◆ Montague Balloon Fair, Sept 24th-26th. At the Montague Industrial Park, 6:00 am. (530) 598-9247

NORTH CALIFORNIA

Music

◆ Cascade Theatre and the Jefferson Public Radio Performance Series present:

John Anderson, Sept. 9th, 7:30 pm

Straight No Chaser, Sept. 16th, 7:30 pm

Garrison Keillor, Sept. 21st, 7:30 pm

Easton Corbin, Sept. 22nd, 7:30 pm

A Tribute to Rod Stewart by Gregory Wolfe,

Sept. 25th, 4 & 7 pm

SF Opera HD Cinema Series: "Tosca" Sept.

26th, 7:30 pm

Dave Alvin and the Guilty Women, Sept.

29th, 7:30 pm

Located at 1733 Market St., Redding. (530) 243-8877. www.cascadetheatre.org

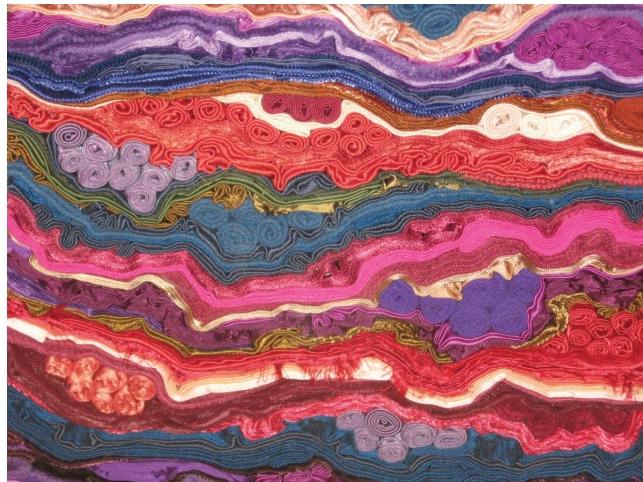
Send announcements of arts-related events to:
**ArtScene, Jefferson Public Radio,
 1250 Siskiyou Blvd, Ashland, OR 97520** or to
paul.b.christensen@gmail.com

**September 15 is the deadline
 for the November issue.**

For more information about arts events,
 listen to JPR's **Calendar of the Arts** or visit our
 online **Community Calendar** at www.ijpr.org



Acoustic down home duo, Coyote Grace performs on Saturday, September 11th at The Depot in Humboldt.



Marilyn Briggs celebrates her 75th birthday with a retrospective at the Rogue Gallery & Art Center in Medford. ("Strata" textile/mixed media art by Marilyn Briggs)

- ◆ Mt. Shasta Rotary Club presents the 24th Annual Blackberry Music Festival on Sept. 5th, noon to 6 pm. Free. Mt. Shasta City Park. (530) 926-0542.

Exhibitions

- ◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets and receptions are featured at participating businesses downtown. Redding. (541) 243-1169.
- ◆ The Siskiyou Arts Council Gallery & Cultural Center presents "Trees", thru Oct. 2nd. 5-8 pm. Located at 418 N. Mt. Shasta Blvd., Mt. Shasta. www.SiskiyouArtsCouncil.org or call (530) 926-1294.



The Pistol River Concert Association presents Po'Girl on September 18th at the Pistol River Friendship Hall.

OREGON AND REDWOOD COAST

Music

- ◆ Pistol River Concert Association presents Po'Girl on Sept. 18th. 8 pm. At Pistol River Friendship Hall, Pistol River. (541) 247-2848. www.pistolriver.com
- ◆ CenterArts at Humboldt State University presents:

Coyote Grace + Guests, Depot, Sept. 11th, 10 pm

Judy Shepard, Van Duzer Theatre, Sept. 14th, 8 pm

2010 SF Comedy Competition, Depot, Sept. 16th, 9 pm

Taarka & Noah Gunderson, Depot, Sept. 24th, 9 pm

At 1 Harpst Street, Arcata. (707) 826-3928
www.humboldt.edu/centerarts/

Exhibition

- ◆ The Coos Art Museum presents the 16th Annual Maritime Art Exhibition thru Sept. 18th and Edward Jenkins, thru Sept. 18th. The Museum is located at 235 Anderson Ave, Coos Bay. www.coosart.org

Festival

- ◆ The 3rd Annual Gold Beach Brew and Art Fest on Sept. 11th. Noon-10 pm. At the Event Center on the Beach in Gold Beach, Oregon http://goldbeachbrewfest.org/

St. Clair Productions presents singer/songwriter, Peter Mulvey, on September 14th at the Unitarian Center in Ashland.

UMPQUA

Music

- ◆ The Eugene Symphony performs "Pictures at an Exhibition" on Sept. 24th. 7:30 pm. At Jacoby Auditorium, Umpqua Community College.

KLAMATH

Music

- ◆ The Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30-midnight. At the American Legion, 228 N 8th St, Klamath Falls. www.klamathblues.org (541) 331-3939
- ◆ The Ross Ragland Theater presents the Joy Ride Jazz Club, a benefit for RRT, on Sept. 25th. 6:30 pm. At 218 N. 7th St., Klamath Falls. www.rrtheater.org



The Cascade Theatre and the Jefferson Public Radio Performance Series presents Straight No Chaser September 16th in Redding, and Britt Festivals hosts them on September 17th in Jacksonville.

Symphony

From p. 22

found his “new home.” Gershwin’s concerto is truly American and imports jazz to the symphonic repertoire. The concert will be rounded out by a piece that erases all boundaries with its musical beauty and complexity, Beethoven’s *Fifth Symphony*. Majkut’s audition concert last year included a rendition of Beethoven’s *Seventh Symphony* that listeners called “fresh and exciting.”

The proverbial question to all artists these days is “what’s on your iPod?” While on a hiking trip in the mountains of Slovakia, Majkut heard a recording of a group that he can’t wait to share with his American friends. It is a combination of Techova (a Slovakian village) folk music with a jazzy twist. Majkut is also a big fan of the artist Sting and is immersed in his new release “Symphonics.” This album is a collection of Sting’s hits accompanied by orchestra. In addition to conducting and hiking, Majkut has been reading Tolstoy’s *War and Peace*. Really! He feels its events are “strikingly relevant to our time.”

In the second concert of the season in November, the symphony musicians will be performing the world premiere of a new work by one of their own: principal trombonist and composer, Mark Jacobs. *Las Ranas de Katanchel* is rooted in Mayan mythology and includes the sounds of frogs, birds, insects, and thunderstorms that Jacobs recorded in Mexico. This concert series will also include two well known symphonic works: Schubert’s *Fourth Symphony* and Elgar’s *Enigma Variations*.

Majkut says that the January concert series includes “a healthy dose of Mozart” to “help conquer the melancholy of the season.” Virtuosic clarinetist Jon Manassee will be presenting Mozart’s *Clarinet Concerto*, and the orchestra will play *Symphony No. 41*, the “Jupiter”, which was Mozart’s last symphonic work. Grieg’s beloved *Holberg Suite* will feature the string section of the orchestra.

The RVSO’s February selections will be fiery. Passionate cellist Elinor Frey will return to the Rogue Valley to perform Schumann’s *Cello Concerto* and the orchestra will perform Stravinsky’s *Firebird Suite*. The performance of the music from

the *Firebird Suite* will include a visual presentation of local artists and their interpretations of the same Russian folk tale that Stravinsky used. This concert will also include a groundbreaking collaboration between the RVSO and the Youth Symphony of Southern Oregon (YSSO). Martin Majkut and the YSSO Music Director, Cynthia Hutton, have been working together on a “side-by-side” production of Dvorak’s most famous *Slavonic Dances*.

The final concert of the 2010-2011 RVSO season will bring dramatic works by Berlioz, Sibelius, and Brahms to the Valley. Berlioz’s festive *Roman Carnival Overture* begins the concert. Talented violinist Steven Moeckel joins Majkut and the orchestra for Sibelius’ dark and earthy *Violin Concerto*. Brahms’ *First Symphony* will provide a triumphal close to Majkut’s first season as the Rogue Valley Symphony Orchestra’s Music Director.

The proverbial question to all artists these days is “what’s on your iPod?” While on a hiking trip in the mountains of Slovakia, Majkut heard a recording of a group that he can’t wait to share with his American friends. It is a combination of Techova (a Slovakian village) folk music with a jazzy twist. Majkut is also a big fan of the artist Sting and is immersed in his new release “Symphonics.” This album is a collection of Sting’s hits accompanied by orchestra. In addition to conducting and hiking, Majkut has been reading Tolstoy’s *War and Peace*. Really! He feels its events are “strikingly relevant to our time.” He will have a busy year getting to know the cities and people of the “State of Jefferson.” He will sample its many world-class artistic offerings. In addition, he also wants to check out many of the Rogue Valley’s delectable food offerings including local meats, cheeses, wines, microbrews, and produce. He said that “Fresh and local, that is the way to go!” Majkut would certainly say the same about music in our region.

Art

From p. 22

Roseburg who has been playing finger-style guitar for four years. He is in the music program at Roseburg High School and per-



Dozens of booths provide food, beverages and arts and crafts at the Umpqua Valley Wine, Art & Music Festival.

formed in “Umpqua’s Got Talent” last year.

Roy Rogers and the Delta Rhythm Kings, Kenny Holmes Band and Nicolette Helm round out the musicians performing at the Wine, Art and Music Festival.

Roy Rogers (yes, his parents named him for the “King of the Cowboys”) is the one of the premier slide guitarists performing today. He is a songwriter with scores of movie and television soundtracks and has produced and performed for John Lee Hooker and Ramblin’ Jack Elliott.

Kenny Holmes (4:30-6, Saturday) hails from the Pacific Northwest. He is a published songwriter and member of BMI, having recorded four albums to date.

Rounding out the talent on stage is guitarist/singer/songwriter Nicolette Helm (3-4:30). Her interests range from folk, rock, bluegrass to blues. She has shared the stage with Marcia Ball, Paul Delay, Booker T., Norman Sylvester and Curtis Salgado.

Showcasing local talent on the Swanson Amphitheatre stage is “Umpqua’s Got Talent.” A talent contest with rounds held in Oakland in the weeks preceding Umpqua Valley Wine, Art and Music festival, the winners perform from 11am to 2pm on Sunday of the Festival weekend.

The Umpqua Valley Wine, Art and Music Festival is open from 11am to 9pm on Saturday, and from 11am to 5pm on Sunday. Tickets may be purchased at the gate or from tickets.umpqua.edu.

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Straight No Chaser

September 16 • 7:30pm

Straight No Chaser is neither strait-laced nor straight-faced, but neither are they vaudeville-style kitsch. As original member Randy Stine comments, "We take the music very seriously; we just don't take ourselves too seriously."

The Manhattan Short Film Festival

October 3 • 2:00pm

Short films seldom hit theaters, which means many movie-goers don't give them a thought until they hear the nominees in that category read at the Oscars. The Cascade Theatre aims to change that in Redding this year by presenting The Manhattan Short Film Festival.



THE SAN FRANCISCO OPERA
Grand Opera HD Cinema Series



Tosca

September 26 • 2pm

An idealistic artist, a celebrated singer and a corrupt police chief engage in a fierce battle of wills in this tempestuous tale of cruelty and deception.

The Manhattan Transfer

October 8 • 7:30pm

Few groups have a more distinguished musical pedigree than the Manhattan Transfer. Widely renowned for broadening the musical landscape with their innovative, genre defying sound, the Platinum-selling jazz/pop super group has won 10 Grammy Awards and earned 17 nominations.



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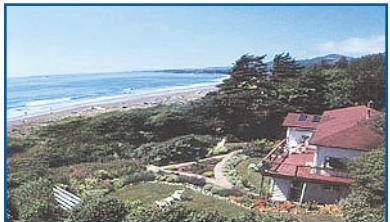
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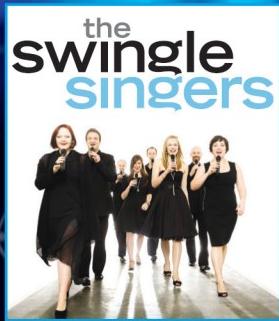
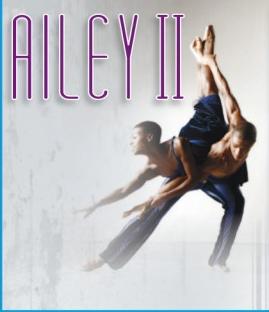
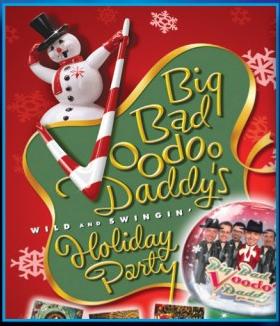
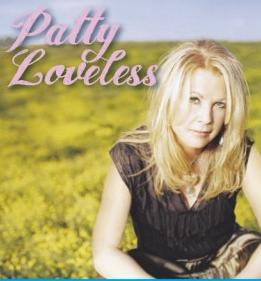


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SEASON OPENER!



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| | | | |
|----------|---|-------|--|
| October | 2 SEASON OPENER: Patty Loveless | March | 5 One Night of Queen |
| | 8 Cirque Mechanics: Boomtown | | 9 The Aluminum Show |
| | 20 Tenth Avenue North, Addison Road & Matt Maher | | 19 The American Stars Celebrate Motown |
| | 24 RCS: Trio Con Brio Copenhagen, 2 p.m. | April | 1 Turtle Island Quartet |
| | 27 Masters of the Fiddle | | 8 Spencers Theatre of Illusion |
| November | 20 Chicago City Limits: America Idles | | 10 RCS: Annual High School Honors Recital, 2 p.m. |
| | 26 Fools for Rowan | | 22 The Swingle Singers |
| December | 3 Big Bad Voodoo Daddy | | 29 RCS: Stiletto |
| | 11 Esquire Jazz Orchestra | May | 13 Tiempo Libre |
| | 17-19 Irving Berlin's <i>White Christmas</i> , Times Vary | | 20 The Coats |
| | 26 Eugene Ballet's <i>The Nutcracker</i> , 2 p.m. & 7:30 p.m. | | 21 Special Event: The 9th Annual Taste of Klamath, 5:30 p.m. |
| January | 21 Ailey II | June | 20 2011 Youth Theater Day Camp Begins |
| February | 12 The 7th Annual Red Tie Romp, 5:30 p.m. | | Showtime is 7:30 p.m. unless otherwise noted. |
| | 26 The Four Freshmen | | RCS=Ragland Classical Series |
| | 28 RCS: Chamber Orchestra Kremlin | | |



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